CAMBRIDGE
International Education

Cambridge IGCSE™

CANDIDATE NAME

CENTRE NUMBER

CANDIDATE NUMBER

0640924400

DRAMA **0411/11**

Paper 1 **May/June 2026**

2 hours 30 minutes

You must answer on the question paper.

You will need: Copy of pre-release material

INSTRUCTIONS

- Section A: answer **all** questions.
- Section B: answer Question 7 and **one** other question.
- Section C: answer **both** questions.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Write your answer to each question in the space provided.
- Do **not** use an erasable pen. Do **not** use correction fluid or tape.
- Do **not** write on any bar codes.
- The questions in this paper are based on the play extracts from the pre-release material and a devised piece that you have performed. A copy of the pre-release material is provided with this question paper.

INFORMATION

- The total mark for this paper is 80.
- The number of marks for each question or part question is shown in brackets [ ].

This document has **12** pages. Any blank pages are indicated.

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[Turn over

Section A: Play extract

The Seagull by Anton Chekhov, in a version by Martin Crimp

This section is worth 30 marks.
Answer **all** questions in this section.

1 Suggest a costume for the actor playing YAKOV at the opening of the extract.

Why would this costume be appropriate?

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..... [2]

2 Read from line 422 [‘They’ve all gone, then.’] to the end of the extract.

Give **three** different pieces of performance advice to the actor playing the role of DORN.

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..... [3]

3 Read the passage from line 8 [‘And the way you dress’] to line 45 [‘Come on – let’s go.’].

How would you play the role of MASHA in this passage?

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..... [5]

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4 Read the passage from line 119 ['You look amazing.'] to line 172 ['Why's that funny?'].

How could the actors playing NINA and KONSTANTIN portray the awkwardness of their relationship?

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..... [5]

5 There are no lighting directions in the extract. Select **two** moments and, in each case, explain what lighting you would use to create the mood of that moment.

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..... [5]

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6 Read the passage from line 200 [‘Yakov. Hurry up. The moon.’] to line 334 [‘Is someone playing music?’].

How would you direct this passage to emphasise the comic effect of the play-within-a-play? [10]

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Section B: Play extract

Animal Farm by George Orwell, adapted for the stage by Ian Wooldridge

This section is worth 25 marks.
Answer Question 7 and **EITHER** Question 8 **OR** Question 9.

7 How would you play the role of NAPOLEON to show his increasing power and authority in this extract? [10]

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EITHER

8 You are the costume designer. What practical design solutions would you suggest for this extract? [15]

OR

9 *Animal Farm* has sometimes been described as a 'fairy story'.

As a director, how would you bring out the serious message of the play while keeping the style of a fairy story? [15]

Question number: .....

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Section C: Devised Piece

This section is worth 25 marks.
Answer Question 10 **AND** Question 11.

Questions 10 and 11 are based on a devised piece that you have developed and performed.

In the box below **briefly** state the title of your chosen devised piece, the stimulus you used, and the part you played.

This information is to help the examiner but is **not** assessed.

TITLE:

STIMULUS:

PART:

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10 In the process of putting together your devised piece, explain the challenges that you faced in creating contrasts. How did you address these challenges? [10]

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11 Evaluate how successfully you communicated the main relationships between characters in your devised piece when you performed it. [15]

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